

Ad Memoriam dilecti Magistri mei

J. Mengal.

MISSA SOLEMNIS PRO DEFUNCTIS

PIATTOR VOPIBES

(i.e. 2 Tenoribus, 2 Bassis.)

cum instrumentorum concentu cantanda

A. C. P. P. 43 13. 45

F. A. GEVAERT.

Quintus 2 Violoncelli	de 7.50
Les quatre Violons de Chœur	2.50
Violon 2 Violoncelles	1.20
Deux 2 Violoncelles en Deux Violoncelles	4.20

GAH.

GEVAERT

Propriété pour la Bibliothèque de la Bibliothèque

PARIS GRUS

mus 4765 C

Observations.

Cet ouvrage est principalement destiné à être exécuté par des grandes masses chorales de voix d'hommes.

L'accompagnement se compose de Violoncelles, Contrebasses, 3 Trombones, 2 Trompettes à Cylindres et Orgue ou Clébanum.

Dans les localités où l'on ne pourrait réunir une masse assez nombreuse de Violoncelles et Contrebasses, on pourrait doubler la partie des Violoncelles par des Altos et même au besoin par des Violons.

Kyrie n'a été arrangé en vue des localités où l'orchestre manque complètement une partie d'Orgue ou Clébanum (1) pour remplacer tous les autres instruments.

Prix.

Partition d'Orchestre	Fr. 1,50
Les quatre parties séparées de chant	2,50
Parties d'Orchestre	1,50
Parties d'Orgue ou Clébanum (redoublement de la	
Partition d'Orchestre	Fr. 2,50

Pour les sociétés qui voudront se procurer un grand nombre de parties supplémentaires et se ra fait une réduction sur les prix stipulés plus haut.

Aenmerkingen.

Dit werk is byzonderlyk bestemd om door een groot getal menschen te worden uitgevoerd.

De begeleiding is zamengesteld met Violoncellen, Contrebassen, 3 Trombones, 2 Trompetten à Cylindres en Orgel of Clébanum.

Waar van geen genoegzaam getal Violoncellen of Contrebassen zou kunnen verzamelen, mag men de party der Violoncellen door Altos en zelfs in geval van nood door Violonvoldubbeln.

Endelyk heeft men, om de andere instrumenten te vervangen, een party van Orgel of Clébanum aangezigt: voor die steden en gemeenten waar het orkest voldoende zou ontbreken.

Prijzen.

Orkestpartij	Fr. 1,50
4 Zangstemmen	2,50
Orkestpartijen	1,50
Orgel of Clébanum (redoublement de la	
partij	Fr. 2,50

Voor de maatschappijen die zich een groot getal sang of orkestpartijen willen verschaffen zal er een vermindering op de voorgaande prijzen gedaan worden.

MISSA PRO DEFUNCTIS

AUCTORE.

F. A. GEVAERT.

No.

INTROÏTES.

Lento, M 72-2

(*) VIOLONCELLE

CONTRABASSE

P TENORS
mf Re - qui - am a - ter nam du na e - is du mi ne *pp* et.

BASSES
f *acc.* Re - qui - am a - ter nam du na e - is du mi ne

BASSES
mf Re - qui - am a - ter nam du na e - is du mi ne *pp* et.

SOLOISTE
f *acc.* Re - qui - am a - ter nam du na e - is du mi ne *pp* et.

lux per pe - tu a per pe - tu a lu - re - al e.
 in lux per pe - tu a per - pe - tu a lu - ir - ai e.
 lux per - pe - tu a lu - ce - al e.
 lux per pe - tu a lu - re - al e.

14 Dans toute l'étendue de cet ouvrage, les parties des familles dont les membres sont atteints par la maladie de ces instruments d'écriture sont joints, conformément aux lois énoncées.

dim *p* is *mf* lu - re al *dim* is

dim *p* is *mf* lu - re al *dim* is

dim *p* is *mf* lu - re al *dim* is

dim *p* is *mf* lu - re al *dim* is

p Te de - ro hym nus de - us in Si an Et ti - bi red de tur vo

p Te de - cet hym nus de - us in Si an Et ti - bi red de tur vo

p Te de - cet hym nus de - us in Si an Et ti - bi red de tur vo

p Te de - cet hym nus de - us in Si an Et ti - bi red de tur vo

pp Ex au di o ra ti o nem

pp Ex au di o ra ti o nem

pp Ex au di o ra ti o nem

pp Ex au di o ra ti o nem

p ad le am - nis ca - ro ve ni et

p ad le am - nis ca - ro ve ni et

p ad le am - nis ca - ro ve ni et

p ad le am - nis ca - ro ve ni et

KYRIE.

Andante M 84

VIOLOUCELLE

CONTRABASSE

p *pizz* *crss* *arco*

pp Ky - ri - e - le - i - son *p* ky - ri - e

pp Ky ri - e - le i - son *p* ky - ri - e e - le - i -

pp Ky ri - e - le i - son *p* ky - ri - e ky - ri - e -

pp Ky ri - e - le i - son *p* ky - ri -

mf *pizz* *tutti solo*

mf - e - le - i - son Chris te - le i - son Chris te - le - i - son Chris te - le - i -

mf son e - le - i - son *mf* Chris te - le - i - son Chris te - le - i -

mf le - i - son *mf* Chris te -

mf e - le - i - son *mf* Chris te -

mf *pizz* *tutti solo* *mf*

dim
 son Chris - te e le *dim* *p* son *f* son
 son Chris - te e le *dim* *p* son *f* son
 le - i - son *dim* *p* son *f* son Chris - te -
 le - i - son Chris - te e le *dim* *p* son *f* son Chris - te -
p *dim* *pizz* *p*

dim
 Chris - te e le *f* son
 Chris - te e le *f* son
 le - i son Chris - te e le *f* son
 le - i son *mf* Chris - te e le *f* son
mf Chris - te e le *f* son
ff

f Chris - te e le *f* son
f Chris - te e le *f* son
 te e - le *f* son Chris - te e le *f* son
 te e - le *f* son Chris - te e le *f* son
 te e - le *f* son Chris - te e le *f* son
 te e - le *f* son Chris - te e le *f* son

le - i son ky - ri - e - r - le i - son *rall*
 le - i - son ky - ri - e - e - le i - son *rall*
 le - i - son ky - ri - r - e - le i - son *rall*
 le - i - son ky - ri - e - r - le i - son *rall*

tempo 1^o
pp ky - ri - e - le - son *sf* e - le - i -
 le *dim* i son *sf* ky ri - e - le i -
 le *dim* i son *pp* ky ri - e - le - i - son *sf* e - le - i -
 lei - son *pp* ky - ri - e - r - le - i -
tratto 1^o *pp* *tratto 2^o* *sf* *tratto 3^o*

pp son ky ri - e ky - ri - e - le - i - son
pp son ky ri - e ky - ri - e - le - i - son
pp son ky ri - e ky - ri - e - le - i - son
pp son ky ri - e ky - ri - e - le - i - son
pp *pik.* *piux*

L'Officiant Ten L'Off.

Bo-ni-mus vo-bis-um. Et com-spi-ri-to tu o So-ci-um-ru-m a-men

Bass

Et rum spi ri to tu u A-men.

Après l'Épître *Moderato.*

TRACTUS.

1^{re} 2^e TENORS

1^{re} 2^e BASSES

mf Ab sol ve *mf* lu

mf A ni-mas cu-mi-ne *mf* A. ni-mas cu-mi-ne

ni-mi-ri-de-li-um-de-func-ta-ri-um

ni-mi-fi-de-li-um-de-fer-tu-ri-um

ab om-ab om

ni-via-cu-lu-de-lu

ni-via-cu-lo-de-lu

to-ru-m

to-ru-m

lu-ru-m

to-ru-m

SEQUENTIA.

Allegro al C^{ro}-d

VIOCONELLI

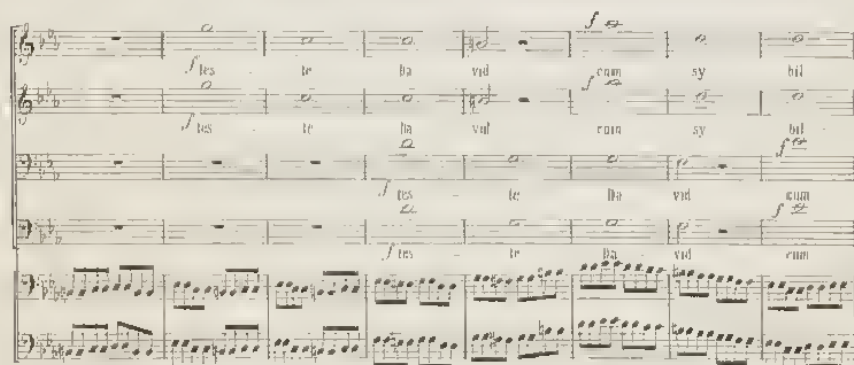
CONTRABASSI

Musical score for Violoncelli and Contrabassi. The score includes a vocal line with lyrics: *Di - es i - ra di es il la*. The instrumental parts for Violoncelli and Contrabassi are marked *ff* (fortissimo).

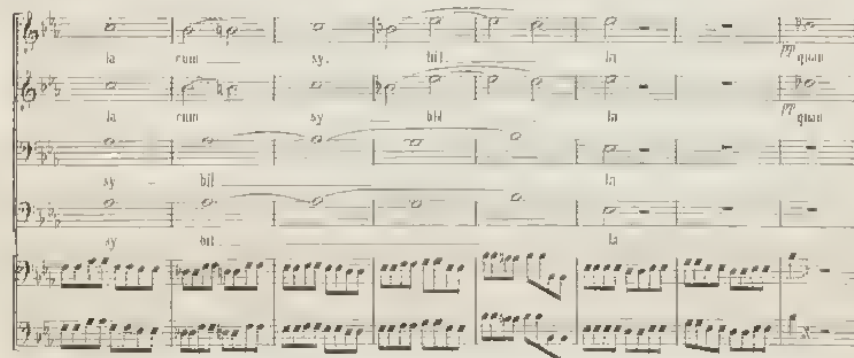
Continuation of the musical score for Violoncelli and Contrabassi. The vocal line continues with lyrics: *sol*, *sol*, *sol*, *sol*. The instrumental parts continue with complex rhythmic patterns.



First system of a musical score in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "vel se - cun in fa - vil la". The piano part has a simple harmonic accompaniment.



Second system of the musical score. The lyrics are: "tes te ba vid cum sy bil". The piano accompaniment becomes more active, featuring a series of sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* (forte) and *sf* (sforzando).



Third system of the musical score. The lyrics are: "la cum sy. bil. la quan". The piano accompaniment continues with its rhythmic patterns. The vocal lines have some rests and melodic movement. Dynamics include *p* (piano) and *mp* (mezzo-piano).

mus lre amur est in tu rus
 tus lre mor est in tu rus
 pp quan tus lre amur est in tu rus
 pp quan tus lre amur est in tu rus

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The vocal parts enter with the lyrics 'mus lre amur est in tu rus' and 'tus lre mor est in tu rus'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

pp quan do ju dex est ven tu
 pp quan do ju dex est ven tu
 pp quan do ju dex est ven tu
 pp quan do ju dex est ven tu

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics 'pp quan do ju dex est ven tu'. The piano accompaniment maintains the same rhythmic pattern.

rus cumc la stric te dis rus
 rus cumc la stric te dis rus
 rus cumc la stric te dis rus
 rus cumc la stric te dis rus

The third system continues the vocal and piano parts. The vocal parts enter with the lyrics 'rus cumc la stric te dis rus'. The piano accompaniment maintains the same rhythmic pattern.

Andante 31 72 = J

1st TENORS su - cus *pp* Tu ha mi rum spar - ges su rum

2nd TENORS su - cus *pp* Tu ha mi rum spar - ges su rum

1st BASSES su - cus *pp* Tu ha mi rum spar - ges su rum

2nd BASSES su - cus *pp* Tu ha mi rum spar - ges su rum

TRUMPETTES en Mi b *ff* *pp*

1st TROMBONE *ff* *pp*

2nd TROMBONE *ff* *pp*

3rd TROMBONE *ff* *pp*

VIOLON & BASS *ff*

pp per se - pul - cra re - gi - o rum

pp per se - pul - cra re - gi - o rum

pp per se - pul - cra re - gi - o rum

pp per se - pul - cra re - gi - o rum

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

ff *pp* *ff*

[illegible][illegible]

Musical score for the first system. It includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and piano accompaniment. The lyrics are:

mf cum re sur get cre a tu ra
mf cum re sur get cre a tu ra
mf cum re sur get cre a tu ra
mf cum re sur get cre a tu ra

The piano part features a melodic line in the right hand and a more active bass line in the left hand.

Musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are:

f ju di cam tu res pon sa ri
f ju di cam ti res pon sa ri
f ju di cam ti res pon sa ri
f ju di cam ti res pon sa ri

The piano part continues with a similar melodic and harmonic structure, featuring a steady bass line and a more active right hand.

dim
res poi *pp* all
li - ber scrip - tus
dim
res poi *pp* su
li - ber scrip - tus
dim
res poi *pp* su
li - ber scrip - tus
dim
res poi *pp* su
li - ber scrip - tus
ra li ber scrip - tus
ra li ber scrip - tus

pro fi re lor in quo lo tum con ti -
pro fi re lau in quo lo tum con ti -
pro fi re tor in quo lo tum con ti -
pro fi re lau in quo lo tum con ti -
pro fi re lau in quo lo tum con ti -

ur tur un de ma-nus ju di ce
 ne tur un de ma-nus ju di ce
 ne tur un de ma-nus ju di ce
 ur tur un de ma-nus ju di ce

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The vocal parts enter with the lyrics 'ur tur un de ma-nus ju di ce' on a long note, followed by 'ne tur un de ma-nus ju di ce' and 'ur tur un de ma-nus ju di ce'. The piano accompaniment provides a harmonic foundation with chords and moving lines.

tur *f* Ju dex er - go cum se de bit quid - quid
 tur *f* Ju dex er - go cum se de bi quid - quid
 tur *f* Ju dex er - go cum se de bit quid - quid
 tur *f* Ju dex er - go cum se de bi quid - quid

The second system continues with four vocal staves and two piano accompaniment staves. The vocal parts enter with the lyrics 'tur *f* Ju dex er - go cum se de bit quid - quid'. The piano accompaniment features a more active role with arpeggiated figures and sustained chords, marked with a forte (*f*) dynamic.

lu - let - ti ap - pa - re bit ni in ul - tum re - ma ne -

lu - let - ti ap - pa - re bit ni in ul - tum re - ma ne -

lu - let - ti ap - pa - re bit ni in ul - tum re - ma ne -

lu - let - ti ap - pa - re bit ni in ul - tum re - ma ne -

un poco più lento

bit *pp* Quid sum mi - ser tuus dic - ta - rus

bit *pp* Quid sum mi - ser tuus dic - ta - rus

bit *pp* Quid sum mi - ser tuus dic - ta - rus

bit *pp* Quid sum mi - ser tuus dic - ta - rus

PIRA

un poco più lento

[illegible]

se - ru - rus rex tre - men - da - ma - jes - ta - lis qui sal -

ar - ra - rus rex tre - men - da - ma - jes - ta - lis qui sal -

se - ru - rus rex tre - men - da - ma - jes - ta - lis qui sal -

se - ru - rus rex tre - men - da - ma - jes - ta - lis qui sal -

se - ru - rus rex tre - men - da - ma - jes - ta - lis qui sal -

Agnus Dei

[illegible]

Andante M. 76 = d

VIOLONCELLE

CONTREBASSE

TENORE 1°

BASSO 1°

las sus re-de-mus-ti cru-cem pas-sus tan-lus la-bor

dis-li-las-sus re-de-mis-ti cru-cem pas-sus tan-lus

dim Jus-te ju-dex ul-ti-o-nis

non sit las-sus Jus-te ju-dex ul-ti-o-nis

Jus-te ju-dex ul-ti-o-nis

la-bor non sit-las-sus Jus-te ju-dex ul-ti-o-nis

p du-mum fac-re mus si-ni-s-ter au-te-m ta-li-nis

p du-mum fac-re mus si-ni-s-ter au-te-m ta-li-nis

p du-mum fac-re mus si-ni-s-ter au-te-m ta-li-nis

p du-mum fac-re mus si-ni-s-ter au-te-m ta-li-nis

pp

Handwritten musical score for "L'Inno dei Santi" by G. Rossini. The score is written on ten staves. The first five staves contain vocal parts with lyrics in Italian. The lyrics are: "an te di em ca ti o mis in ge mis co tam quam re us". The last five staves contain instrumental parts, likely for strings, with dynamic markings like "p" and "sf". The score is handwritten and shows signs of age.

A handwritten musical score for "The Rose Tree". The score includes five staves. The first four staves are vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). They all sing the same lyrics: "cul pa tu hel vil tus me us sup pli can ti sup pli". The fifth staff is the piano accompaniment, which includes chords and melodic lines. The music is written in treble clef with a key signature of one flat (F major or D minor) and a common time signature (C). There are various musical markings such as dynamics (p, f), articulation (acc), and phrasing slurs throughout the piece.

can ti par ce de - us *pp* Qui Ma - ri am ab - sol -

can - ti par ce de - us *pp* Qui Ma - ri am ab - sol -

can - ti par ce de - us

par ce de - us

pp

pp

pp

pp

pp

vis - ti ab sol - vis - ti et la - tro - nem

vis - ti ab sol vis - ti et la - tro - nem

pp Qui Ma - ri - am ab - sol - vis - ti et la -

pp Qui Ma - ri - am ab - sol - vis - ti et la -

pp

pp

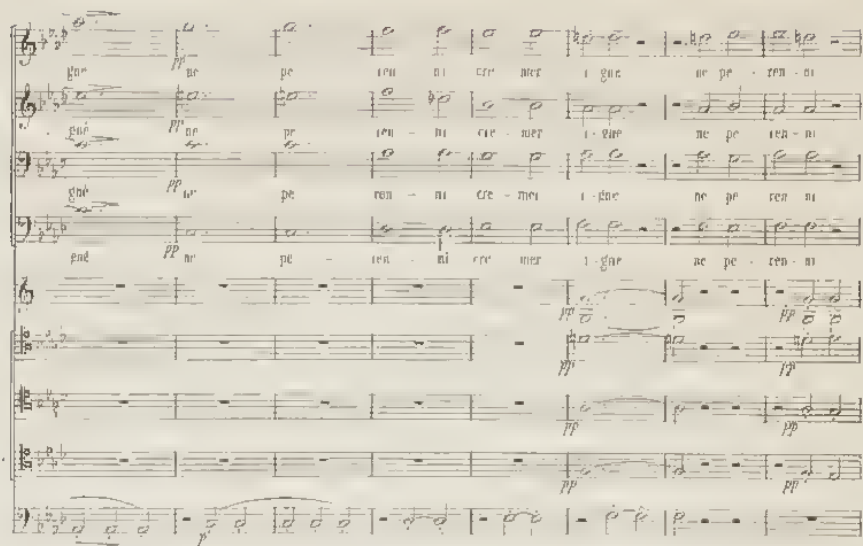
pp

pp

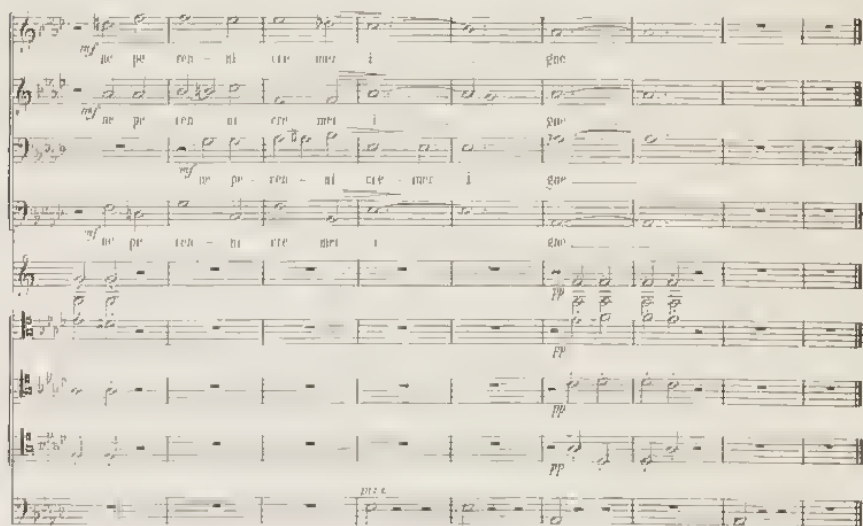
pp

pp

Handwritten musical score for "Agnus Dei" by J. Haydn. The score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics in Latin. The lyrics are: "pre ces me a gni sunt di gnar sed in bo nis fa be ni". The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. The seventh staff is a piano accompaniment. The eighth staff is a piano accompaniment. The ninth staff is a piano accompaniment. The tenth staff is a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Allegretto". The score is handwritten in ink on aged paper.



First system of the musical score. It consists of ten staves. The first four staves contain vocal parts with lyrics in Italian. The lyrics are: *pe ren ni cre mer i gne ne pe ren ni*. The fifth staff is a piano accompaniment. The sixth and seventh staves are also piano accompaniment. The eighth staff is a piano accompaniment. The ninth and tenth staves are piano accompaniment. The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte).



Second system of the musical score. It consists of ten staves. The first four staves contain vocal parts with lyrics in Italian. The lyrics are: *ne pe ren ni cre mer i gne*. The fifth staff is a piano accompaniment. The sixth and seventh staves are also piano accompaniment. The eighth staff is a piano accompaniment. The ninth and tenth staves are piano accompaniment. The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte).

1^{re} TENORS

2^e TENORS

1^{re} BASSES

2^e BASSES

VOLONCELLE

CONTREBASSE

la cum præs la et ab hæ dis mesques tra sta-tues me in par te dex tra sta-tu-
semper ff In ter o ves he cum præs la et ab hæ dis
semper ff In ter
mes ni- lu pai te dex tra
mesques tra mi se-gues tra sta-tu- ens me lu pai te dex tra
semper ff In ter u ves lo cum præs
u ves lo cum præs la et ab hæ dis mesques tra sta-tues me in par te dex

et ar - cli nis rorcon tri lum qua si ri - nis u - ro sup plex
 u re sup - plex et ac nis cui cho -
 qua - si ri nis ge re cu ram me - i fi nis oio sup - plex et ac
 nusencontri - lum quasi ri - nis ge re cu ram me i fi nis deiecu ram me i fi nis

et ar - cli nis rorcontri lum quasi ri - nis ge re cu ram me i fi nis ge re
 tri - lum qua - si ri - nis ge re cu ram cu ram
 eli - nis pe - re cu ram cu ram pere cu ram me i fi nis
 Cres cor ram - tri - lum cho cho tri - lum qua - si ri - nis ge re cu ram me i
 mf
 mf
 mf
 mf
 Cres
 mf

Cres

Handwritten musical score for "Gloria" by Franz Schubert, Op. 107, No. 1. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin: "Gloria in excelsis Deo". The score is written on ten staves. The first four staves are for the vocal parts, and the last six staves are for the piano accompaniment. The tempo is marked "Allegretto" and the key signature is one flat (B-flat). The score is handwritten in ink on aged paper.

Handwritten musical score for "Finestrin M 161 - d". The score is written on ten staves. The first staff is a vocal line with lyrics: "li - nis", "la - cry - mo sa", "di - ca ti". The second staff is a vocal line with lyrics: "li - nis", "la - cry - mo sa", "di - ca ti". The third staff is a vocal line with lyrics: "li - nis". The fourth staff is a vocal line with lyrics: "li - nis". The fifth staff is a vocal line with lyrics: "li - nis". The sixth staff is a vocal line with lyrics: "li - nis". The seventh staff is a vocal line with lyrics: "li - nis". The eighth staff is a vocal line with lyrics: "li - nis". The ninth staff is a vocal line with lyrics: "li - nis". The tenth staff is a vocal line with lyrics: "li - nis".

la què re - sur - get ex - la vil - ta - v - fa - vil - la la cry - mo - sa di es il - la

la què re - sur - get ex fa vil - la la - cry - mo - sa di - es il - la la cry mo sa di es il - la

la cry - mo - sa di - es il la la cry mo sa di es il la

la - cry mo sa di - es il la la cry mo sa di es il - la

tutta la forza

tutta la forza.

tutta la forza

quà re-sur-gel ex-la-vil-la ju-di-cau-dus ho-mi-ne-us ju-di-cau-dus ho-mi-ne-us

quà re-sur-gel ex-la-vil-la ju-di-cau-dus ho-mi-ne-us ju-di-cau-dus ho-mi-ne-us

quà re-sur-gel ex-la-vil-la ju-di-cau-dus ho-mi-ne-us ju-di-cau-dus ho-mi-ne-us

qua-re-sur-gel ex-la-vil-la ju-di-cau-dus ho-mi-ne-us ju-di-cau-dus ho-mi-ne-us

Piu mosso Al-lè-gro
hu-je er-go par-ce-De-us

Piu mosso Al-lè-gro
hu-je er-go par-ce-De-us

[illegible]

[illegible]

L'Officiant

Ba mi nus vo bis cum Et cum spi ri tu o

L'Off

Se quen tia Sancti Evangelii Secundum Ioan nem Glu ri a li bi do ni ne. Et ri a ti bi do ni ne.

Après l'Evangile

L'Off

Do mi nus vo bis cum Et cum Spi ri tu o. Et cum Spi ri tu o.

N. 3.

OFFERTORIUM.

Moderato M. 108 - d

1^{er} TENORS Do mi ne Je su Chris

2^{es} TENORS Do mi ne Je su Chris

1^{er} BASSES Do mi ne Je su Chris

2^{es} BASSES Do mi ne Je su Chris

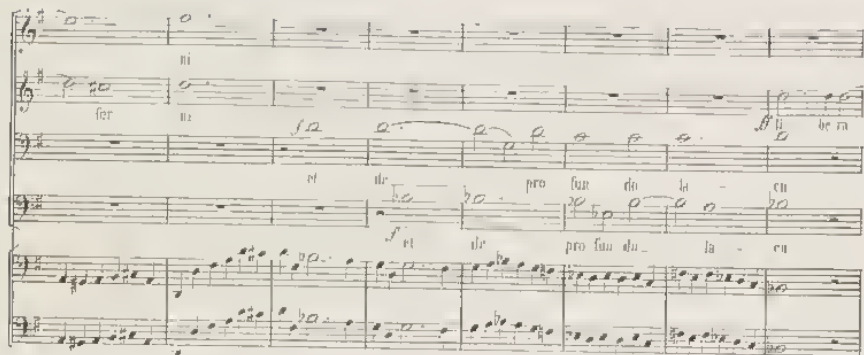
VIOLONCELLES

DOUBLE BASSES

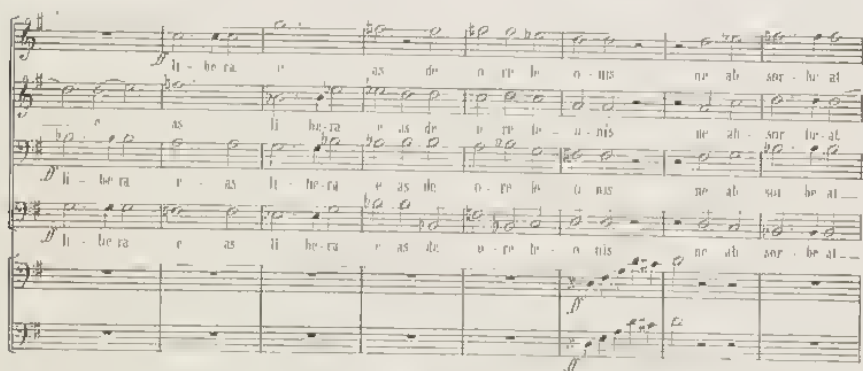
Re x glo ri a rex rex glu ri a
 Re x glo ri a rex rex glu ri a
 Re x glo ri a rex rex glu ri a
 Re x glo ri a rex rex glu ri a
 Re x glo ri a rex rex glu ri a

li be ra a mi mas om ni um li de li
 li be ra a mi mas om ni um li de li
 li be ra a mi mas om ni um li de li
 li be ra a mi mas om ni um li de li
 li be ra a mi mas om ni um li de li

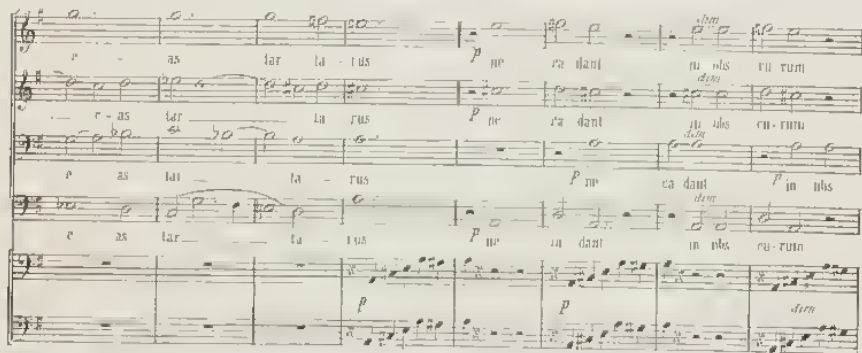
um de fice tu rum de pur ois in ber
 um de fice to rum de pur ois in
 um de fice tu rum
 um de fice tu rum
cote solo



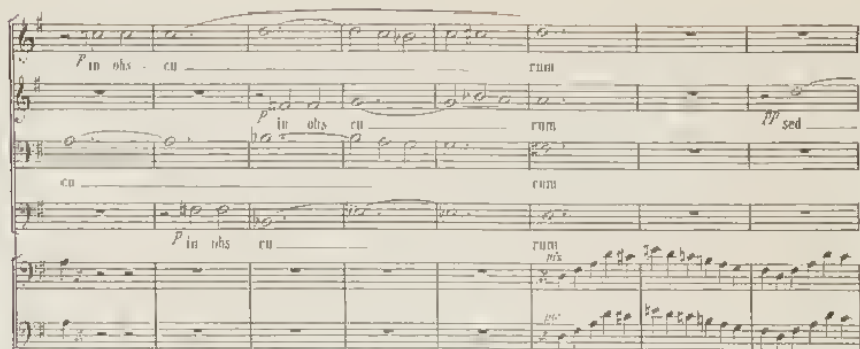
First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ni", "ter", "u", "be ra", "et", "de", "pro", "fui", "du", "la", "cu", "et", "de", "pro", "fui", "du", "la", "cu".



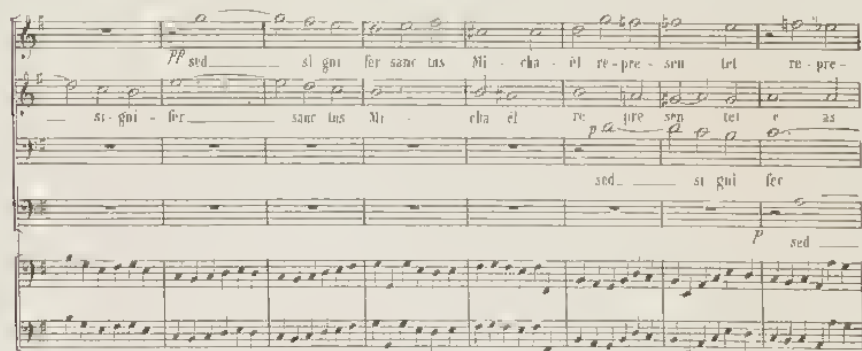
Second system of the musical score. The lyrics continue: "li - be ra", "r", "as", "de", "o", "re", "be", "o", "nis", "ne", "ab", "sor", "be", "at", "as", "li", "be", "ra", "r", "as", "de", "o", "re", "be", "o", "nis", "ne", "ab", "sor", "be", "at", "li - be ra", "r", "as", "li - be ra", "r", "as", "de", "o", "re", "be", "o", "nis", "ne", "ab", "sor", "be", "at", "li - be ra", "r", "as", "li - be ra", "r", "as", "de", "o", "re", "be", "o", "nis", "ne", "ab", "sor", "be", "at", "li - be ra", "r", "as", "li - be ra", "r", "as", "de", "o", "re", "be", "o", "nis", "ne", "ab", "sor", "be", "at".



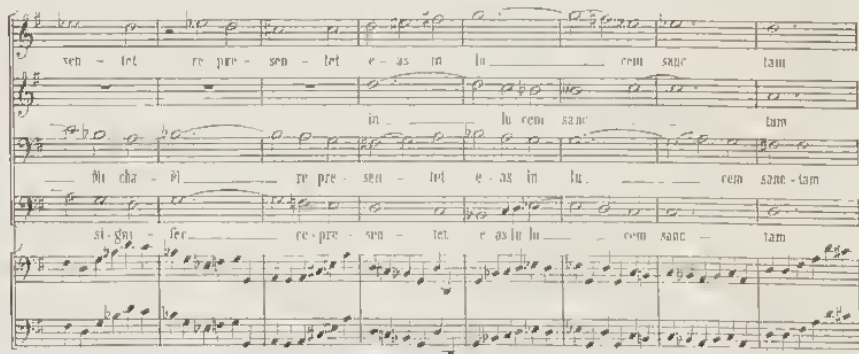
Third system of the musical score. The lyrics continue: "r", "as", "lar", "ta", "rus", "ne", "ra", "dant", "ru", "nis", "ru", "rum", "r", "as", "lar", "ta", "rus", "ne", "ra", "dant", "ru", "nis", "ru", "rum", "r", "as", "lar", "ta", "rus", "ne", "ca", "dant", "in", "nis", "e", "as", "lar", "ta", "rus", "ne", "in", "dant", "in", "nis", "ru", "rum".



First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "in obs - cu rum". The second staff is another vocal line with lyrics "in obs cu rum" and a dynamic marking of *pp* *sed*. The third staff is a piano accompaniment line with lyrics "cu rum". The fourth staff is a piano accompaniment line with lyrics "in obs cu rum". The fifth staff is a piano accompaniment line with lyrics "rum".



Second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "sed si gui fer sanc tus Mi - cha - el re - pre - sen - tel re - pre -". The second staff is another vocal line with lyrics "si - gui - fer sanc tus Mi - cha el re - pre - sen - tel e - as" and a dynamic marking of *pp*. The third staff is a piano accompaniment line with lyrics "sed si gui fer". The fourth staff is a piano accompaniment line with lyrics "sed". The fifth staff is a piano accompaniment line with lyrics "sed".



Third system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "sen - tel re - pre - sen - tel e - as in lu - cem sanc - tam". The second staff is another vocal line with lyrics "in lu - cem sanc - tam". The third staff is a piano accompaniment line with lyrics "Mi - cha - el re - pre - sen - tel e - as in lu - cem sanc - tam". The fourth staff is a piano accompaniment line with lyrics "si - gui - fer re - pre - sen - tel e - as in lu - cem sanc - tam". The fifth staff is a piano accompaniment line with lyrics "si - gui - fer re - pre - sen - tel e - as in lu - cem sanc - tam".

Quam u-lim A-bra-ha A-bra-ha pro-mi-sis ti-et

Quam o-lim A-bra-ha A-bra-ha pro-mi-sis ti-et

Quam u-lim A-bra-ha A-bra-ha pro-mi-sis ti

Quam o-lim A-bra-ha A-bra-ha pro-mi-sis ti

se-mi-ni et se-mi-ni et se-mi-ni et se-mi-ni e-jus

se-mi-ni et se-mi-ni et se-mi-ni et se-mi-ni e-jus

et se-mi-ni et se-mi-ni et se-mi-ni e-jus

et se-mi-ni et se-mi-ni et se-mi-ni e-jus

et se-mi-ni et se-mi-ni et se-mi-ni e-jus

et se-mi-ni et se-mi-ni et se-mi-ni e-jus

et se-mi-ni et se-mi-ni et se-mi-ni e-jus

et se-mi-ni et se-mi-ni et se-mi-ni e-jus

Andante M. 76 -

1^{er} TENOR Solo

2nd TENOR Solo

1^{re} BASS Solo

2^e BASS Solo

ff lus ti as et per - ces ti bi du mi - ne *ff* lau - dis af

ff lus ti as et per - ces ti bi du mi - ne lau - dis of -

ff lus ti as et per - ces ti bi du mi - ne lau - dis of -

ff lus ti as et per - ces ti bi du mi - ne of

ff ri - mus *ff* lau - dis of - fe - ri mus *pp* Tu sus ci - pe

ff ri - mus *ff* lau - dis of - fe - ri mus *pp* Tu sus ci - pe

ff ri - mus *ff* lau - dis of - fe - ri mus *pp* Tu sus - ci - pe

ff ri - mus *ff* lau - dis of - fe - ri - mus *pp* Tu sus - ci - pe

ff pro a ni - ma - bus il lis qua - rum ho - di - e me - ri - am fa - ci - mus *ff* lae - re - as

ff pro a ni - ma - bus il lis qua - rum ho - di - e me - ri - am fa - ci - mus *ff* lae - re - as

ff pro a ni - ma - bus il lis qua - rum ho - di - e me - ri - am fa - ci - mus *ff* lae - re - as

ff pro a ni - ma - bus il lis qua - rum ho - di - e me - ri - am fa - ci - mus *ff* lae - re - as

ff do mi - ne *ff* de - mi - te trans - i re ad vi - tam

ff do mi - ne *ff* de - mi - te trans - i re ad vi - tam

ff do mi - ne *ff* de - mi - te trans - i re ad vi - tam

ff do mi - ne *ff* de - mi - te trans - i re ad vi - tam

Moderato M. $\text{♩} = 108$.

1^{re} TENORS

2nd TENORS

1st BASSES

2nd BASSES

VIOLOCELLES

CONTRABASSES

Quam o-lim A-bra-hae A-bra-hae pro-mi-sis li-et

Quam o-lim A-bra-hae A-bra-hae pro-mi-sis li-et

Quam o-lim A-bra-hae A-bra-hae pro-mi-sis li-et

Quam o-lim A-bra-hae A-bra-hae pro-mi-sis li-et

se-mi-ni-et se-mi-ni-et se-mi-ni-et se-mi-ni-r-jus

se-mi-ni-et se-mi-ni-et se-mi-ni-et se-mi-ni-r-jus

li-se-mi-ni-et se-mi-ni-et se-mi-ni-r-jus

li-se-mi-ni-et se-mi-ni-et se-mi-ni-r-jus

et se-mi-ni-r-jus

et se-mi-ni-r-jus

et se-mi-ni-r-jus

et se-mi-ni-r-jus

Per om - ni - a se - cu - la se - cu - lo - rum. A - men.
 Du mi - nus ca - lis - rum. Et cum spi - ri - tu tu - o.
 Sur - sum e - ri - ta. he - mus ad da - ni - am.
 Gra - ti - as a - ga - mus do mi - ni a - ni - ma - bus.
 bi - gnus et jus - tus est. bi - gnus et jus - tus est.

N^o 4.
SANCTUS.

Maestoso. M. 66 = d

1st TENORS. *pp* San - tus San - tus
 2nd TENORS. *pp* San - tus San - tus
 1st BASSES. *pp* San - tus San - tus
 2nd BASSES. *pp* San - tus San - tus
 TROMPETTES en Ut. *pp*
 1st TROMBONES.
 2nd TROMBONES.
 3rd TROMBONES.
 VIOLON & CONTRA.

Musical score for the first system, featuring vocal and piano parts. The lyrics are: *sanc - tus Do - mi - nus De - us Sa - ba - oth Do - mi - nus*. The score includes staves for Soprano, Alto, Tenor, Bass, and Piano. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

Musical score for the second system, continuing the vocal and piano parts. The lyrics are: *De - us De - us Sa - ba oth sanc - tus sanc - tus*. The score includes staves for Soprano, Alto, Tenor, Bass, and Piano. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

Handwritten musical score for "L'Espresso" by M. LEO. The score is written on ten staves. The first four staves contain vocal lines with lyrics in Italian. The lyrics are: "ter - ra glu - ri a lu", "à", "lla - san - na in ex -", "ter - ra glu - ri a lu", "à", "lla - san - na in ex -", "ter - ra glu - ri a lu", "à", "lla - san - na in ex -", "ter - ra glu - ri a lu", "à", "lla - san - na in ex -". The last six staves contain instrumental accompaniment, likely for piano and bass, with various musical notations including chords, arpeggios, and dynamics like "f" and "p".

[illegible]

na in ex - cel - sis Be - ne - dic - tas qui

na in ex - cel - sis Be - ne - dic - tas qui

na in ex - cel - sis Be - ne - dic - tas qui

na in ex - cel - sis Be - ne - dic - tas qui

pizz

ve - nit in no - mi - ne do - mi - ni
 ve - nit in no - mi - ne do - mi - ni
 ve - nit in no - mi - ne do - mi - ni
 ve - nit in no - mi - ne do - mi - ni
 ve - nit in no - mi - ne do - mi - ni

f

f

ppp

Bene - dic - tus qui ve - nit in no - mi - ne do - mi - ni in no - mi - ne
 Be - ne - dic - tus qui ve - nit in no - mi - ne do - mi - ni in no - mi - ne
 Be - ne - dic - tus qui ve - nit in no - mi - ne do - mi - ni in no - mi - ne
 Be - ne - dic - tus qui ve - nit in no - mi - ne do - mi - ni in no - mi - ne

f

f

f

f

ho - san - na in ex - cel
 ho - san - na in ex - cel
 ho - san - na in ex - cel
 ho - san - na in ex - cel

sis ho - san - na in ex - cel sis in ex - cel sis
 sis ho - san - na in ex - cel sis in ex - cel sis
 sis ho - san - na in ex - cel sis in ex - cel sis
 sis ho - san - na in ex - cel sis in ex - cel sis

SUB ELEVATIONEM.

Grave. M. 72-7

1^{er} TENOR Solo

2^e TENOR Solo

3^e TENOR Solo

VIOLOCELLES

Les Violoncelles comptent

(*) Les virgules se revêt à indiquer les respirations dans ce morceau
 De jomus adu n et bel uvidunde u det anhem halagowan del spu

Tempo! *br.*

mf *pp* *Tempo!* *pp* *Tempo!* *pp* *Tempo!*

e de su de mi - ne du - na e - is re qui -

em du - na e - is re - qui - em du - na e - is re - qui -

dim

mf *pp* *dim* *pp*

du - na e - is du - na re - qui - em du - na e - is du - na e -

f *pp*

sf *pp* *sf* *pp* *sf* *pp*

is re - qui - em a - men a - men a - men a - men

Per om ni a se cu la se cu lo rum A men. In tro ta ti a nom

A men

Sed li be ra nos a ma la Per om ni a se cu la se cu lo rum

Sed li be ra nos a ma la

A men Qui sem per vi bis cum Et cum spi ri tu tu u

A men Et cum spi ri tu tu u

N° 6.

AGNUS DEI.

Les Trompes et Trombones jouent

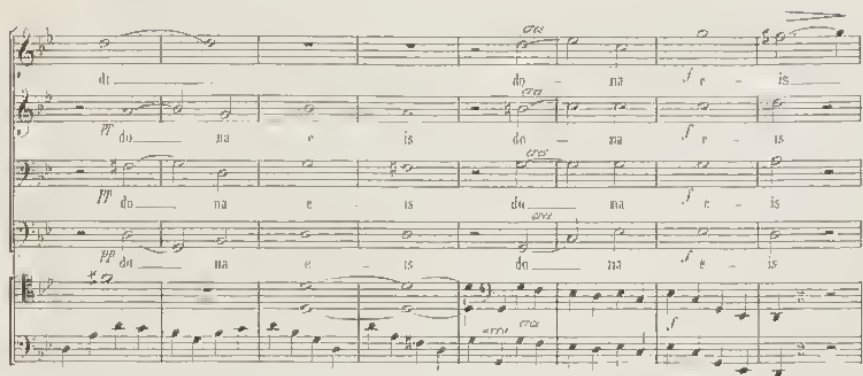
Andante M. 88-4

VOLONCELLES *pp*

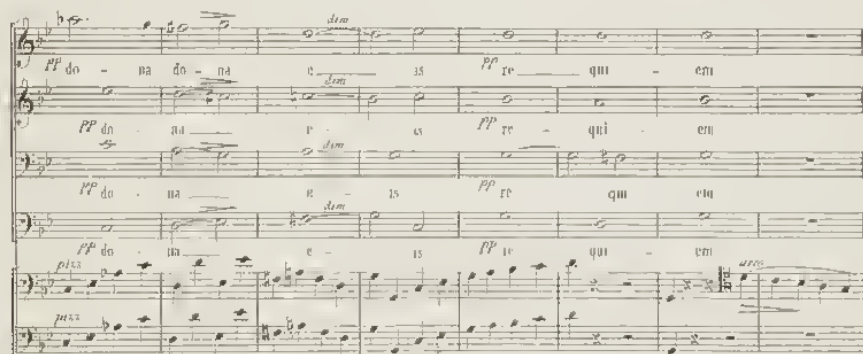
CONTREBASSES *ppp*

TROMPES *p*

A - g - nus De - i qui tol lis pec ca ta mun -



First system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "di - do - na - re - is". The second staff is a vocal line with lyrics: "do - na - re - is do - na - re - is". The third staff is a vocal line with lyrics: "do - na - re - is do - na - re - is". The fourth staff is a vocal line with lyrics: "do - na - re - is do - na - re - is". The fifth staff is a piano accompaniment line. Dynamics include *pp* and *f*. There are also markings like *dim* and *acc*.



Second system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "do - na - re - is re - qui - em". The second staff is a vocal line with lyrics: "do - na - re - is re - qui - em". The third staff is a vocal line with lyrics: "do - na - re - is re - qui - em". The fourth staff is a vocal line with lyrics: "do - na - re - is re - qui - em". The fifth staff is a piano accompaniment line. Dynamics include *pp* and *f*. There are also markings like *dim* and *acc*.



Third system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics: "re - qui - em". The second staff is a vocal line with lyrics: "re - qui - em". The third staff is a vocal line with lyrics: "re - qui - em". The fourth staff is a vocal line with lyrics: "re - qui - em". The fifth staff is a piano accompaniment line. Dynamics include *pp* and *f*. There are also markings like *dim* and *acc*.

de i qui lal lus pre ca - ta muni di

e is dn na f p is pp du na do na

e dn f re qui em

pp a — gnis De — i qui tol — lis pec — ca — ta mun —
pp a — gnis De — i qui tol — lis pec — ca — ta mun —
pp a — gnis De — i qui tol — lis pec — ca — ta mun —
pp a — gnis De — i qui tol — lis pec — ca — ta mun —
 1^{re} TROMB. *pp*
 2^{re} TROMB. *pp*
 3^{re} TROMB. *pp*

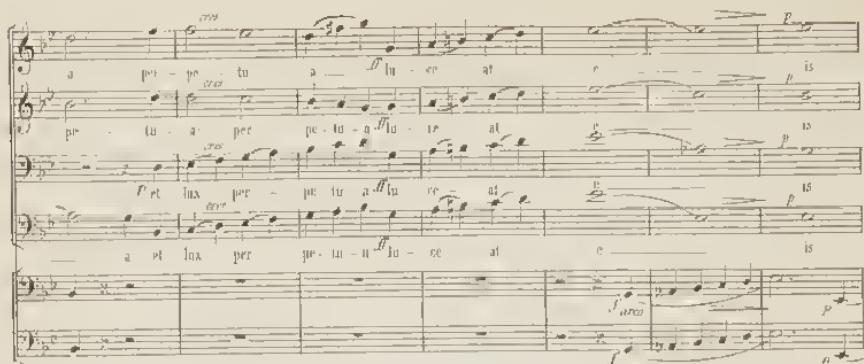
di — na — tis — na —
 di — na — tis — na —
 di — na — tis — na —
 di — na — tis — na —
 1^{re} TROMB. *pp*
 2^{re} TROMB. *pp*
 3^{re} TROMB. *pp*
 4^{re} TROMB. *pp*
 5^{re} TROMB. *pp*
 6^{re} TROMB. *pp*
 7^{re} TROMB. *pp*
 8^{re} TROMB. *pp*
 9^{re} TROMB. *pp*
 10^{re} TROMB. *pp*
 11^{re} TROMB. *pp*
 12^{re} TROMB. *pp*

1^{re} VOIX *qui - en sem - pi - ter -*
 2^e VOIX *na - re - qui - en sem - pi - ter -*
 3^e VOIX *na - re - qui - en sem - pi - ter -*
 4^e VOIX *na - re - qui - en sem - pi - ter -*
 5^e VOIX *na - re - qui - en sem - pi - ter -*
 PIANO *na - re - qui - en sem - pi - ter -*
 PIANO *na - re - qui - en sem - pi - ter -*
 PIANO *na - re - qui - en sem - pi - ter -*

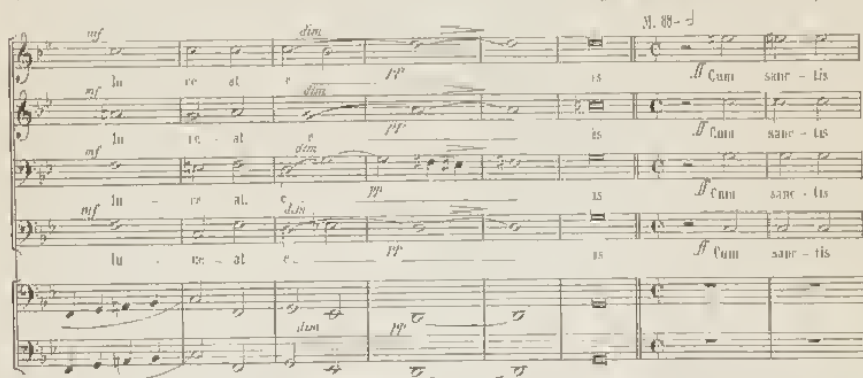
COMMUNIO.

Allegro M. 80-8

1^{re} TENORS *lux a - ter - na lux a - ter - na lu - ce a - ter - na*
 2^e TENORS *lux a - ter - na lux a - ter - na lu - ce a - ter - na*
 1^{re} BASSES *lux a - ter - na lux a - ter - na lu - ce a - ter - na*
 2^e BASSES *lux a - ter - na lux a - ter - na lu - ce a - ter - na*



First system of musical notation, featuring five staves. The lyrics are: a - po - po - tu a - lu - er - at. The music includes various dynamics such as *mf*, *ff*, and *p*, and includes the instruction *arco* for the lower strings.



Second system of musical notation, featuring five staves. The lyrics are: lu - re - at e. The music includes dynamics such as *mf*, *pp*, and *ff*, and includes the instruction *arco*. The system concludes with the instruction *M. 58 - 1*.



Third system of musical notation, featuring five staves. The lyrics are: lu - is in - ar - ter nam qui - a pi - us. The music includes various dynamics such as *mf*, *pp*, and *ff*.

